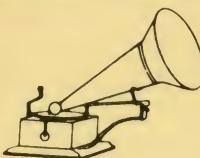


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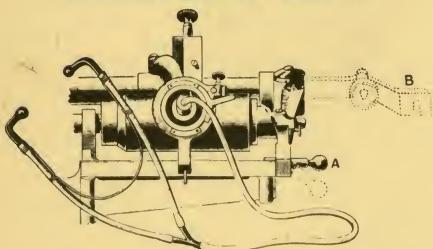
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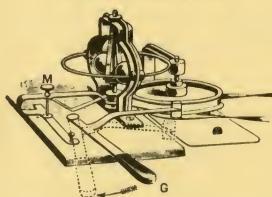
DIRECTIONS FOR OPERATING THE PHONOGRAPH.

TO PUT THE CYLINDER ON THE PHONOGRAPH OR TO REMOVE IT.



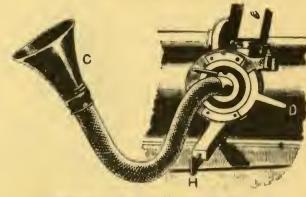
Press down the "lock bolt" A and open the "swing arm" B.

TO START OR STOP.



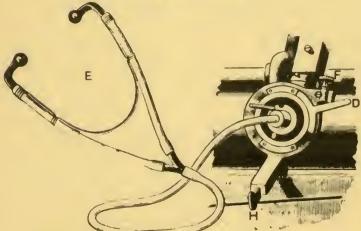
Move the "brake handle" G to the left or right as the case may be. Obtain desired speed by turning "governor adjusting screw" M.

TO RECORD.



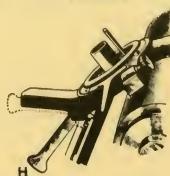
Press down the "cup lever" D, place the "speaking tube" C on the Phonograph, and lower the "lift lever" H.

TO REPRODUCE.



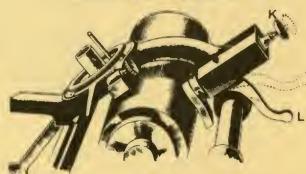
Press the "cup lever" D up, place the "hearing tube" E on the Phonograph, lower the "lift lever" H, and turn the "adjusting screw" F until the proper sound is obtained.

TO STOP TEMPORARILY OR TO CHANGE TO ANOTHER PART OF THE CYLINDER.



Raise the "lift lever" H, or press the button if a typewriter attachment is used.

TO SHAVE THE CYLINDER FOR ANOTHER RECORD.



Lower the "lift lever" H, press "knife button" K until the knife touches the cylinder, and press down the "knife lever" L. A new record can be made at the same time that the cylinder is being shaved.

Do not put the Phonograph in motion to shave the cylinder until the knife has been adjusted as above and carried to extreme left end of cylinder.

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The HILLANDALE NEWS

The Official Journal of The City of London Phonograph & Gramophone Society

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DISTRIBUTION: David R. Roberts.

AUGUST 1987

IN THIS ISSUE

THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY (founded 1919)

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THE MAPLESON CYLINDERS

by G. W. TAYLOR

THIS article is prompted by a review of an issue on LP of "all the known playable recordings and fragments which Lionel Mapleson made at the Metropolitan Opera House, New York, between 1900 and 1904." (Ref.1) The issue (from tapes made by the Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library, where all the known Mapleson cylinders are held) is distributed by the Metropolitan Opera Guild.

Most record collectors will know of the Mapleson cylinders - and indeed, many of them have been transcribed to disc since as far back as 1938. In recent years the cylinders have been the subject of intensive research, apart from the efforts made to extract the best aural information from them; and in this article I shall briefly describe the making of the cylinder recordings and their subsequent fortune; and concentrate on commenting on the recordings by those singers who never made commercial records. However, I must admit that I myself have yet to hear one fragment of a Mapleson cylinder, not having (as yet) lashed out 100 dollars to buy the recently-issued LPs.

Lionel Mapleson (1865-1937), the nephew of the celebrated impresario Colonel J.H. Mapleson, started at the Met as a viola player in 1889, was librarian at the time of making his recordings, and maintained connections with the Met until his death in 1937. Early in 1900 he bought an Edison Home Model A phonograph, with a supply of 2-minute wax cylinders. He quickly realised the possibilities of using the machine to record the famous opera singers of his acquaintance and, indeed, the day after acquiring the phonograph, he recorded Suzanne Adams singing her husband's (Leo Stern) song "Valse". Stern also presented him with a Bettini recorder and reproducer on this occasion. Then, early in 1901, he made his first recordings at the Met, and here our story really begins

For the 1901 season, Mapleson placed his machine in the prompter's box. On 16th January he captured Melba in an aria from Massenet's "Le Cid". Four days later he was after the voice of the celebrated Jean de Reszke as Roderigo in the same opera. There followed further recordings of Melba, de Reszke, Lillian Mordica and Milka Ternina - a mouth-watering lineup indeed! More than two dozen cylinders were cut.

The next season, 1901-02, was not a prolific one for Mapleson. The sonic results from the small horn in the prompter's box were not too successful and, anyway, he was banished to the flies. Mapleson tackled the problem by constructing an enormous horn and then taking the recordings from a catwalk some forty feet above the stage. The items recorded in the latter part of the season are generally a distinct improvement over the early 1901 items. Artists recorded included Calvè, Gadski, and Albert Alvarez, Jean de Reszke's rival in "Le Cid."

However, Mapleson's efforts came to full fruition in 1902-03, with more than 60 waxes cut. Some of these are truly spectacular, including Nordica in three Wagnerian roles, Eames in "Tosca" with Emilio de Marchi, the creator of the Cavaradossi role, Gadski in Wagner, and so forth. After this flowering the recording activities of Mapleson seem to have stopped. Why? Various reasons

have been put forward: the singers objecting to bits (large and small) falling on them from on high; the establishment of commercial opera recording and along with that, the potential attainment of much better recorded sound; Mapleson's falling-off of interest - perhaps all these reasons contributed.

A Note on the Sources

The history of the cylinders is described in Refs 2 to 4. The musical content is described in detail in Ref 5, which also gives some critical comment; but critical assessments of recording quality and, more especially, performance quality, are to be found in Refs 2 and 3. Recent work on identification of performer and performance, an itemised list of all the cylinders, and a detailed account of transferring the sound to master tape, is described in Ref 5.

History of the Cylinders

All the cylinders remained in the Mapleson family until 1937 (the year of Mapleson's death), when William H. Seltsam (1897-1968), the founder of the International Record Collectors Club (in 1931) acquired first two cylinders from Mapleson himself, and then a further 122 from his estate. This was thought to be the entire remaining collection. In 1962, of the original 124, ninety-eight remained, and these were acquired by the NYPL. A further twelve came from another source in 1939, and another ten from the noted collector Mrs. Aida Favia-Artsay in 1960: these were ultimately from the same source as the twelve acquired in 1939 (Refs 3, 4). Finally, a group of sixteen cylinders was discovered in 1982 in the Mapleson Music Library, Lindenhurst, New York; at least six apparently from the 1937 Seltsam collection. So a total of 136 cylinders is now held by the NYPL. Very probably, Mapleson made quite a lot more which have never been found, and perhaps never will be, but we can always hope.

In 1938 Ira Glackens and George Bishop played all the cylinders in the Seltsam group, and the first serious attempt to describe the recordings and to catalogue them was made (Ref 2). In the course of this work, Glackens and Bishop made extensive notes, which were invaluable forty years later when David Hall's team at the NYPL were working on the definitive account and rerecording of the entire extant Mapleson collection (see especially Ref 5).

Identification of Artists and Performances

Originally many, perhaps all, of the cylinders were identified by particulars written either on the cylinder box or on an insert. However, in the course of time much of this identification material was lost, and some cylinders were replaced in the wrong boxes. So when the NYPL team tackled the problem of identifying the performances and the artists recorded on many cylinders, there were inevitably problems. Indeed, some of the recordings had been wrongly attributed by Seltsam himself; but fortunately the original 1938 notes by Glackens and Bishop turned up, and proved invaluable.

The recordings were of course taken at live performances at the Met, and much of the missing detail of artists could be filled in from Seltsam's monumental

"Metropolitan Opera Annals" (1947). However, in several cases not only the artists but also the music itself could not be identified, leaving Hall and his team to pore over original Met programmes before positive identification could be made. One cylinder of an aria from Meyerbeer's "Les Huguenots" had been attributed to Melba. However, John Stratton argued in 1968 that the singer was really Suzanne Adams. This was triumphantly confirmed in 1981 from the notes by Glackens and Bishop. By careful attention to detail, the artists (and music) have been established on virtually all the recordings. (With regard to music, one or two items of non-operatic material still require identification).

Description of the Vocal Recordings

Of the 136 extant cylinders 117 are vocal operatic selections, four are of non-operatic material, and eleven are largely of instrumental music. The remainder seem to consist of Mapleson family vignettes, several of which are included on cylinders otherwise devoted to external recordings as it were.

So of concern here are the 121 vocal recordings. The artists, together with the number of cylinders they appear on, are as follows:

Suzanne Adams (soprano, 1872-1953)	7
Albert Alvarez (tenor, 1860-1933)	6
Georg Anthes (tenor, 1863-1923)	13*
Alexander van Bandrowski (tenor, 1860-1913)	1
Mathilde Bauermeister (soprano, 1849-1926)	8*
David Bispham (baritone, 1857-1921)	3
Robert Blass (bass, 1867-1930)	3
Lucienne Breval (soprano, 1869-1935)	5*
Carrie Bridewell (soprano, ?)	7
Emma Calvé (soprano, 1858-1942)	6
Giuseppe Campanari (baritone, 1855-1927)	6
Carlo Dani (tenor, ?)	1
Andreas Dippel (tenor, 1866-1935)	2
Emma Eames (soprano, 1865-1952)	5
Johanna Gadski (soprano, 1872-1932)	13 (or 14)
Emil Gerhauser (tenor, ?)	2
Charles Gilibert (baritone, 1866-1910)	4
Louise Homer (contralto, 1871-1947)	9
Marcel Journet (bass, 1867-1933)	10 (or 11)
Emilio de Marchi (tenor, 1861-1917)	12*
Marguerite Marilly (soprano, ?)	7 (or 8)
Marie Maurer (soprano, ?)	4
Nellie Melba (soprano, 1861-1931)	9
Adolph Muhlmann (baritone, 1865-1938)	4
Lillian Nordica (soprano, 1857-1914)	17
Pol Plançon (bass, 1854-1914)	3
Albert Reiss (tenor, 1870-1940)	3
Jean de Reszke (tenor, 1850-1925)	15*
Edouard de Reszke (bass, 1855-1917)	15
Luise Reuss-Belce (contralto, 1862-1945)	2*
Albert Saléza (tenor, 1867-1916)	3*
Thomas Salignac (tenor, 1867-1945)	4*

Fritzi Scheff (soprano, 1879-1954)	2*
Ernestine Schumann-Heink (contralto, 1861-1936)	6
Antonio Scotti (baritone, 1866-1936)	9 (or 10)
Marcella Sembrich (soprano, 1858-1935)	8
Camille Seygard (soprano, ?)	5
Eugene Sizes (baritone, ?)	2
Milka Ternina (soprano, 1863-1941)	2*
Marie van Cauteren (soprano, ?)	5
Anton van Rooy (baritone, 1870-1932)	4

Dates from Kutsch and Riemens. Singers asterisked not known to have made commercial recordings, so that the Mapleson cylinders represent their only records. No data is available for singers whose dates are not given.

The Impression the Recordings Give

Before describing the records by particular artists, a word about the impression the records made on people who listened to them. First, Ira Glackens in 1938: "The great virtue of the best of the collection is that in spite of technical shortcomings . . . here we actually have great singers in action. These are not over-glossed studio recordings sung before an uninspiring horn with a scratch orchestra, but veritable snatches, echoes of the Golden Age of Opera with all the atmosphere of time and place!" He further commented "The tone of the best is startlingly lifelike and recognisable, though of course on a Lilliputian scale."

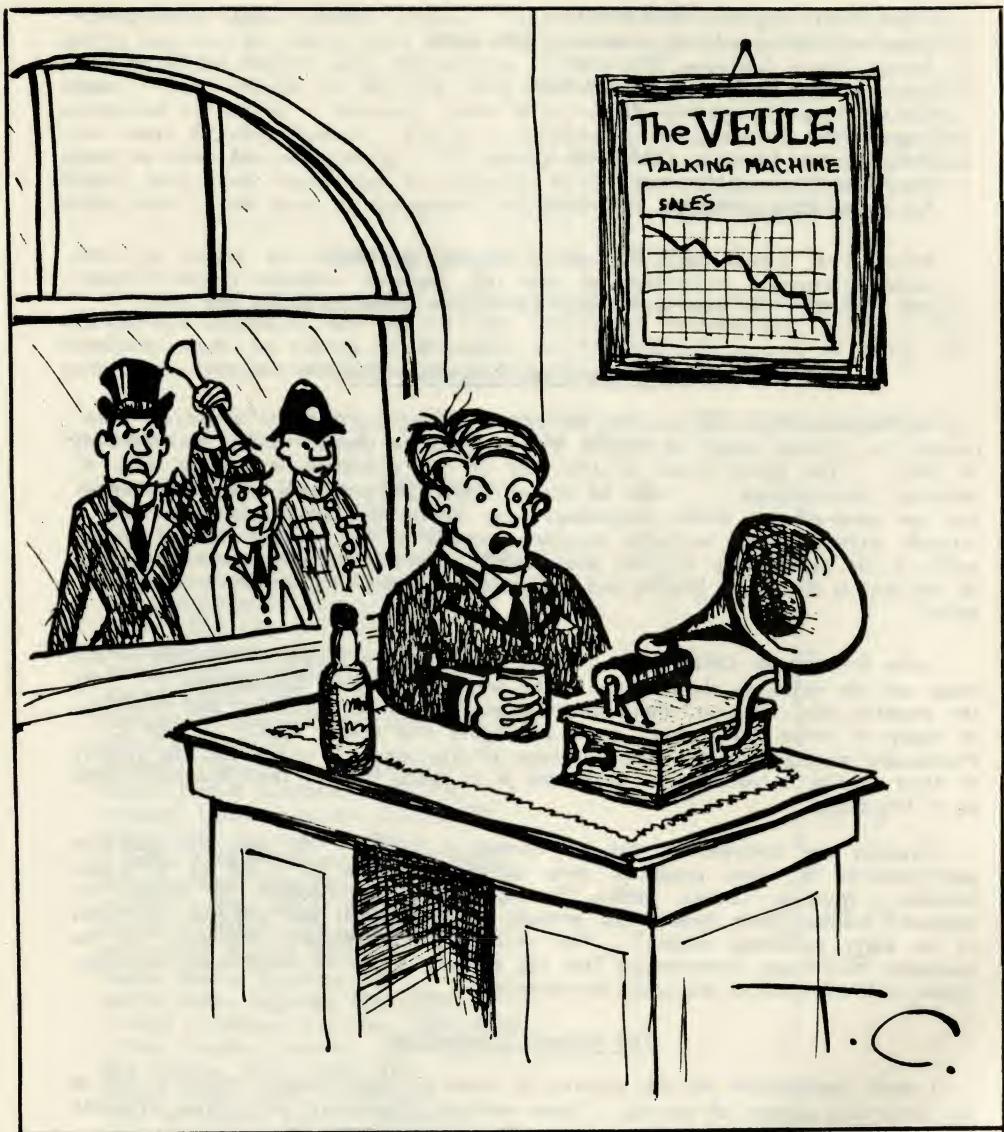
John Stratton in 1961: ". . . these snippets of a couple of minutes at the most are too short to show much in the way of dramatic development . . . On the positive side, however, there is no denying the vocal splendour and virtuosity of many of these old artists; time and again this comes vividly through . . . Practically without exception the precision of (the singer's) attack and the vitality of their rhythm is exemplary. And this is as much true of their ensemble work as of the solos."

Finally, the reviewer of the LP reissue in 1986: "As with all good live performances it often produces very different results to those of a studio session. Nordica, Gadski, Melba, Eames, Adams and Edouard de Reszke are captured singing their hearts out without the emotional and physical restraints of an early recording studio." The reviewer is particularly impressed by the ensemble recordings, representing "the big moment which no commercial recording studio in (the) acoustic era could accommodate."

The Records Themselves

I shall concentrate on the records of some of those singers whose voices do not otherwise survive on record. Even with the incomplete information available there are at least ten of these, and several are real stars:

Jean de Reszke; Milka Ternina; Lucienne Breval; Fritzi Scheff; Thomas Salignac (made Bettini cylinders; at least one survives (Ref 6)); Georg Anthes;



"Better leave me to do all the talking."

Emilio de Marchi; Luise Reuss-Belce; Albert Saléza (made Bettini cylinders); Mathilde Bauermeiser.

Jean de Reszke enjoyed an astonishingly high reputation in his time. Although he probably recorded for Fonotipia, no commercial recordings were ever released, so the Mapleson cylinders (and possibly a Bettini cylinder (Ref 6)) provide his entire recorded output, and so must be of supreme interest. Stratton commented "Just what sort of impression does (de Reszke's voice) make ? Unlike some of the otherwise unrecorded artists to be heard from the cylinders Jean de Reszke's voice sounds to have had a lot of character - even as faintly heard . . . If one drops the needle anywhere on one of the cylinders of Jean de Reszke there emerges a pliant, mellow tone quite as unlike any other tenor as Plançon is unlike any other bass . . . (This) is wedded to an evenness of colour over the whole range . . . And because the voice is even right up to the A's (in "Siegfried"), his singing sounds appropriately youthful as well as forceful . . . The fragments of the duet from ("Le Cid") with Breval are especially worth listening to, for the tenor gives us some of his most remarkably fluent singing . . . ascending to B flats and even B naturals! . . . As for the bits from the formidable Act IV duet in "Les Huguenots" (with Nordica) . . . Nordica comes through best, but Jean de Reszke can be heard about midway in the extracts singing he great tune . . . (at) a very slow tempo." Clearly Stratton was very favourably impressed.

Glackens listened to the cylinders on an acoustic phonograph, so did not have any modern aids to extracting the best sound. He was disappointed with the de Reszke/Breval duet, but was impressed by some of the "Siegfried" cylinders. "In one of these, Siegfried's cries are so good that at last one may say that Jean de Reszke is actually singing on the phonograph. The voice gives the impression of being very smooth and of a dark colour. There is no apparent strain or change of register as the A's pour out, vigorous and lusty; nor does the voice give any sign of age or weariness. It is a beautiful one, strong, clear as crystal." Glackens also thinks highly of a concerted item from Act II of "Lohengrin": "The chorus sings, and then Jean is heard, the voice emerging with great beauty and clarity . . . The orchestra is excellent, with a range and tone not associated with pre-electric recordings."

Contrast this with the remarks of the severe critic Michael Scott (Ref 7): "The best of Mapleson's efforts (with de Reszke ?) are some excerpts from Vasco's "O Paradis". He takes this aria more slowly than we are accustomed to from most singers on 78 records. The grand manner is contrived less by large breath spans than by artful phrasing and expressive use of portamento. The tone of the voice . . . sounds attractive, the legato is suave and elegant.

The graces to the vocal line are done with chiselled finesse . . . It does not seem to have been a brilliant or heroic-sized instrument and there is a very abrupt shift into the head register; the B flat having a large measure of falsetto, though to judge from the audience's reaction the effect was pretty stunning." Well, praise I suppose, and one longs to hear the de Reszke cylinders.

Before leaving de Reszke we may turn to the recordings he made with Milka Ternina. Ternina was of Croatian descent and made her debut in 1882. There followed engagements in several German opera houses, with a visit to New York in 1896 with a German opera company. She was at the Met from 1899 to 1904;

sang at Bayreuth in 1899 and in London from 1898 to 1906, where she was the first London Tosca (as she was the first New York Tosca). She was considered the finest Isolde of her day and the finest Leonore (in "Fidelio") since Tietjens.

She possessed a perfect vocal method, a beautiful voice, and a great dramatic temperament. Tragically she was forced to retire at the height of her powers because of paralysis, and this, presumably, is one reason why she never made commercial recordings.* So her Maplesons are of paramount interest - and a great disappointment.

Stratton comments ". . . not much interest can be summoned up once we find that the legendary Ternina is virtually inaudible in a portion of the Love Duet from "Tristan and Isolde" and likewise in Tosca's final moment." Glackens added "And why did Tosca record so poorly? In the finale . . . only the guns seem preserved, with a scream and a few faint sobs." Finally Hall, who said "The recording of the performance (of "Tosca") on 1st February 1902, with the legendary Ternina, is cut short at the very point where one might have got some idea of the quality of her voice." Sic transit gloria mundi!

What of Lucienne Breval, who sang with de Reszke in the "Le Cid" duet? Of Swiss descent, Breval also did the rounds of the Paris Opera, Covent Garden, and the Met, and was one of the greatest French singers of her day. Glackens is promising about one of her cylinders: "Of the two (de Reszke) cylinders with Lucienne Breval only one is of the slightest interest. Jean is heard faintly, then Breval sings clearly a short dramatic passage. After a silence the two voices sing together, Breval completely dominating the situation . . . The other duet is a series of faint muffled sounds with a few high notes at the end . . . Breval, so long Queen of the Paris Opera and creator there of some of Wagner's heroines, gives the impression of a strong dramatic soprano with a full, round voice rather like Eva Turner's." Yes, promising.

Stratton maintained that: "The voice . . . has a good upward sweep, and she seems to have been entirely up to the demands of this exacting music. One cannot say, however, that she emerges with any particular vocal personality. This is in marked contrast to the fragments in which Emma Calvè is to be heard!"

Fritzi Scheff made her debut in Frankfurt in 1897. She appeared in Munich, at Covent Garden, and at the Met in the 1900-03 seasons. After a few years in opera she turned to operetta. While at the Met in 1902 she appeared in the first American performance of Paderewski's "Manru", and Mapleson caught a fragment of this. The sound quality is remarkably good although Stratton did not comment on it as the music had not been identified. Scheff's other cylinder is a bit of Gounod's "Faust", and Stratton remarks: "This was hardly a characteristic role for her, but it is noteworthy since she displayed that night a well-disciplined and agreeable soprano. Furthermore this cylinder is as a recording one of the very best of the collection." Hall commented: "The Fritzi Scheff - Thomas Salignac - Marcel Journet ("Faust" extract) is superb musically, as well as one of the most successful of all the Mapleson recordings. There is a genuine feeling of stage business and inter-action between the singers, and the orchestra sound is remarkably true."

* Bishop (cf Glackens and Bishop) hints (Gramophone XV 1937 No.316) that she may have recorded for Zonophone.

Emilio de Marchi made his debut in Milan in 1886. He was a great success both in Italy and Spain. In 1901 he appeared at Covent Garden and he performed at the Met from 1901 to 1903. In Rome in 1900 he had created the part of Cavaradossi in Puccini's "Tosca". His cylinders include excerpts from "Tosca" (with Emma Eames). Commenting on his recordings Stratton said "De Marchi . . . can be said only to have had a fairly healthy Italianate voice and style in no way especially outstanding. He might be one of a dozen or more able tenors heard at the Met since those days." The poor man was, however, being compared with de Reszke! Hall said of de Marchi, "Mapleson's documentation of the 3rd January 1903 "Tosca" performance with Emma Eames, Emilio de Marchi and Antonio Scotti stands as a unique and extraordinarily vivid contribution to the aural preservation of opera." De Marchi is also heard in "Aida". Hall wrote: ". . . the Temple Scene is one of the very best of the Maplesons. De Marchi as Radames is heard to superb effect here, along with Marilly's High Priestess." Hall, discussing the "Cavalleria Rusticana" cylinder with Calvé, is even more generous. "Even with all the static, though, the drama conveyed by Calvé and de Marchi can be described only as electrifying." Cylinders of de Marchi were also recorded in the first Met production of "Ernani", but were apparently difficult to listen to. In any event, de Marchi was evidently a singer to be reckoned with.

Luise Reuss-Belce was another Wagnerian who made her name in Germany, appearing at Bayreuth regularly. She also visited Covent Garden and was with the Met in 1902-03. Though described as a soprano (indeed, making her debut as Elsa in "Lohengrin") she sings mezzo or contralto roles on the Mapleson cylinders (concerted items from "Lohengrin", appropriately). Glackens comments: ". . . even better is part of the Ortrud duet with Luise Reuss-Belce. Though labelled with Gadski's name this record seems to be entirely the singing of Reuss-Belce, evidently an excellent singer of the grand rich contralto sort so sadly vanished now." Stratton: ". . . Reuss-Belce has the first half (of the cylinder) to herself. The voice sounds to have been a mezzo of good quality, but her singing line comes through a little jerkily by comparison with Gadski's. It is unfortunate there is not more to be heard of her for she does not seem to have left us any commercial recordings, even though Bauer has listed her as almost certainly having made some for G and T, in 1903."

Finally a brief word about the three tenors, Antes, Saléza, and Salignac, all of whom might be better known were it not for the great Jean. Antes was trained in Germany and made his debut in 1888. He was a leading Wagner tenor who appeared at Bayreuth. He spent the 1902 season at the Met, breaking a long contract at Dresden. To a large extent he took over Wagnerian roles when Jean de Reszke retired. Antes is represented on cylinders in scenes from various Wagner operas. Stratton, remarking on a fragment from "Lohengrin" with Gadski: "It is surprising that he did not make commercial recordings since the voice was evidently of good quality, a little stiff in the characteristically German manner, but quite capable of rising to the heights . . . at the moment before Lohengrin leads Elsa into the minster, he sings so slowly as to give his words an almost frightening solemnity."

Saléza, who was trained in France, also made his debut in 1888. He concentrated on non-Wagnerian roles, and appeared at the Met in 1901 and during 1904-05. Salignac's career was somewhat similar. He made his debut in 1893 at The Opéra Comique and was at the Met for some years starting in 1896. Saléza

was well received in the romantic roles usually associated with de Reszke. Stratton says that his stage appearance was similar to de Reszke's, and that he costumed himself and assumed the gestures and style of the great Pole. There was some difficulty in identifying the casts on the cylinders where he may be (faintly) heard, but it now seems that he appears three times in the Final Trio from "Faust", twice with Melba, the basses being Edouard de Reszke and Plançon respectively, and the third time with Suzanne Adams and Plançon - fiance company indeed! He also appears with Melba in a duet from "Lucia di Lammermoor." Salignac's contribution to the Mapleson library is modest; a single word, "Marguerite", declaimed in a rich tone at the end of Act III in a performance of "Faust" (with Fritzi Scheff). And there is a portion of a duet from "The Daughter of the Regiment" with Sembrich, "from which it seems his voice was of an easy lyric quality," to quote Stratton again.

Maybe that hundred dollars would be a good investment.

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1. The Record Collector, 31(1986) 66-68
2. The Mapleson Cylinders, Ira Glackens, The Gramophone, 16(1938) 263-265
3. The Mapleson Cylinders, John Stratton, The Record Collector, 14(1961) 53-77; see also Stratton, The Recordings of Jean de Reszke, Recorded Sound 27(1967) 209-213.
4. The Mapleson Cylinder Project, Part 1, David Hall, Recorded Sound 82(1982) 39-59
5. The Mapleson Cylinder Project, Part 2, David Hall, Recorded Sound 83(1983) 21-55
6. The Legacy of Gianni Bettini, W.R. Moran, The Record Collector, 16(1965) 148-185
7. The Record of Singing to 1914, Michael Scott, Duckworth 1977, p.62

George Taylor has asked us to draw attention to a typographical error affecting his article "Opera on Bettini" published in the April "Hillendale News." In the fifth line on page 177 the words "a large number of singers" should have read (ahem!) "a small number of singers." Sorry, George.



FORTHCOMING LONDON MEETINGS

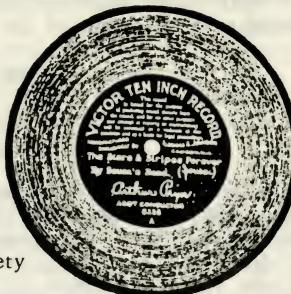
AUGUST 15th: Frank Andrews presents The History of Zonophone in Britain. (Frank's "Son et Lumière" presentation will be employed, which means you get Slides as well as Records).
6.30 p.m. at Neasden Public Library, Neasden Lane, London NW10

SEPTEMBER 29th: John Calvert, of the Severn Vale Branch, travels all the way from Cirencester to London to present a programme on great operatic artists on record.
7.00 p.m. at the Bloomsbury Institute, Shaftesbury Avenue, W.C.2

The First Ten-Inch Records

by Ruth Edge and Leonard Petts

Edited from a talk presented to
The City of London Phonograph and Gramophone Society
at the Bloomsbury Institute on 25th February 1986



PART 2

At the beginning of February 1901 Owen had despatched Belford Royal to Johnson's workshops in Camden to discuss the exchange of matrices between the two companies, but more particularly to learn at first hand about the new ten-inch recording technique. Royal arrived back in London on March 27th bringing with him a complete set of the new ten-inch Victor records and a specially-built recording machine for the making of these new large records in Britain. He spent three or four days testing the equipment. Owen was anxious that Fred Gaisberg should learn from Royal the art of making the new large records and begin taking trial recordings. Unfortunately Fred had left on March 22nd on an urgent trip to Russia, to take seven-inch recordings by the Johnson wax process. When agreeing to this Owen had written to Theodore Birnbaum, Director of the Berlin branch sales office, and Managing Director of the Company's branch in Russia:

"I would not consent to Gaisberg going off at the present time under any circumstances except that he adhere carefully and strictly to the schedule which I have marked out. My instructions to him are that he shall not deviate from same by so much as one hour."

If all went well Fred was to be back in London on the morning of Monday 8th April ready to tackle the problem of recording the ten-inch records. He returned exactly on time. This day appears to be the first official ten-inch recording session. Very little is known as to the early experiments made into recording the large diameter records in London. It seems likely that Royal would at least have made some trial recordings when setting up the equipment, prior to Fred's return from Russia. These trials may or may not have been given ascending matrix numbers. It was usual for these numbers to start from blocks of either 1 or 100. Assuming the latter to have been the case here, up to eighty ten-inch waxes could have been recorded in London during April and May 1901. Of these experimental records five were eventually considered good enough to go on sale. Four were by the violinist J. Jacobs; the fifth was by the Municipal Military Band. Probably most of the results were not good enough to preserve. Certainly Fred, in his diary, recalls "During the month of May I worked on the ten-inch records, making a set of rather indifferent plates."

While these experimental sessions were in progress, Gaisberg wrote to Joseph Berliner, the Manager of the Hanover pressing plant, on 16th May 1901:

"We are today sending you six ten-inch plates. These matrices are not marked for the reason that Mr. Owen has not yet decided as to what manner the titles will be marked."

At this time no paper labels were in use on any of the Company's records in Britain. All the commercial records, which at this time were still 7" diameter, were still appearing with the embossed Berliner centres. Originally it had been decided that May 1901 would be the month of first release of the ten-inch record by G. & T. in Europe, but the moulds for pressing them were still not ready at the Hanover factory. Joseph Berliner and Fred Gaisberg each blamed the other, and Barry Owen blamed everyone in general for the delay. However, no amount of blustering on anybody's part would make it possible for the proposed British marketing date to be met in the middle of May. Although Fred Gaisberg had been hurriedly recording ten-inch records during May in the hope they would be ready for the market during that month, Owen, in a letter to Birnbaum dated May 22nd, reported:

"I have been holding back the issuing of the large records. Already Fred has made quite a number of very good large records, violin and band selections, which will serve as a small catalogue of our regular work, but I am going to hold them, even for two or three weeks longer, rather than put them out before we can put out a catalogue of sufficient records of our own manufacture as well as the Americans."

There was also the question of a name for these new records. At first Owen considered using Victor Monarch, the name Johnson had given to his ten-inch records in America. Designs for the British version, of a black and gold paper label were prepared. On 4th June Birnbaum wrote to London sending the final proofs of the label, at this time still referring to Victor Monarch records.

"We shall have to use jet-black paper. We propose to get these labels made here for the factory until they are in a position to attend to the matter themselves." He obviously had his doubts about Hanover's ability to do the job properly, for he added, "anyway, we want to have it right before they have anything to do with it."

On 8th June Owen suddenly had second thoughts about naming their new ten-inch records 'Victor Monarch.' As he explained to Birnbaum:

"The danger we are incurring by calling our large records Victor Monarch, on account of the price which they are asking for them on the other side. . . . of course we can sell the Victor Monarch records from America at any price we like, and could sell at American figures; and even our records called by another name, we can sell at another price and there will be no confusion. What do you think about it?"

Birnbaum replied on 28th June: "We note your remarks re large records and think your decision a wise one. Shall we not, however, adhere to the

plan of labelling the large records with a gold label and inscribe the same 'Gramophone Concert Record manufactured by . . . etc., etc. ?" Owen responded on 2nd July: "We like the word Gramophone Concert Record very much. I think the label suggested is the one that should be used."

Within four days Birnbaum had sent Owen a sketch of the proposed new G.&T label, the one with which the reader is no doubt familiar.

After the experimental work on the ten-inch records conducted in London during May 1901, Gaisberg was now thought ready to undertake serious work with the new large recording machine. Owen had plans to send the new outfit out to Italy to take ten-inch records of some of that country's leading singers. However, troubles in Russia made it imperative that new recordings were taken there. Writing to Birnbaum on 31st May, Owen informed him:

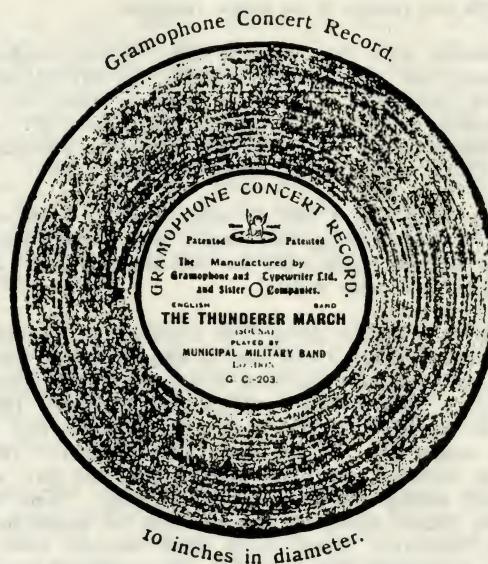
"I have made up my mind that I will do what I can to help you out. While Gaisberg is absent I am dictating this letter, and I have not conferred with him at all, I know he will agree with me and start without delay. I expect that he will be ready by Monday night."

And so it was that on 5th June 1901 Fred Gaisberg packed his bags and left London en route for Russia, taking with him a new ten-inch recording machine. The first 53 Russian ten-inch records, plus a further 37 seven-inch discs, were taken at St. Petersburg. They included records by Labinsky, Tartakov, Sobinov, Davidov, Sharanoff, and some delightful duets by Raisova and Seversky. On Monday 17th June he caught the 10 pm train for Moscow. The first Moscow records were taken the following morning, the rest of the day apparently being devoted to the theatre, eating, drinking, and wenching. The stay in Moscow lasted four days, during which some 46 ten-inch and 73 seven-inch records were taken. The two most important artists from these sessions were Leonid Sobinov and Joachim Tartakov. Sobinov had recorded 14 seven-inch records during the March 1901 sessions, so now made only the new ten-inch size. Twelve were taken, all of which were issued. Among them were some extremely beautiful recordings, including "The Nightingale Serenade" by Ivanov, Gounod's "Barcarolle", and "Sleep my Beauty" from 'May Night'.

Fred's delayed tour of Italy began only ten days after his return from Russia. He reached Milan on 16th July and stayed in Italy until 8th August. 129 ten-inch and 190 seven-inch titles were recorded, many of them of extremely poor quality. Whether the waxes were wrong, or for whatever cause, they were far below the standard of the earlier records. Fred returned to London on the evening of Wednesday 11th August.

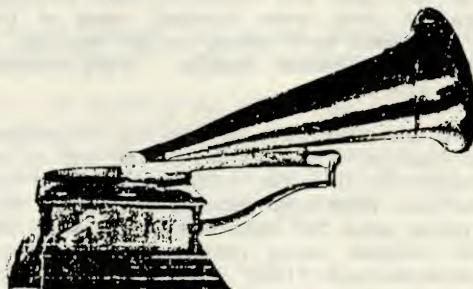
Whilst Fred Gaisberg had been away in Italy his co-recorder, Sinkler Darby had been on holiday in America. He returned at the end of July with a second ten-inch recording machine, so that the Company now had both Gaisberg and Darby able to take the new large-sized records. Gaisberg remained in London for the rest of 1901 taking some 500 more ten-inch records, while Sinkler Darby went off with his new machine taking records in Berlin, Brussels, Vienna, St. Petersburg, Warsaw, Moscow, and Tiflis. His ten-inch matrix series started numbering from 1 and reached 620 by the Tiflis recordings at the end of 1901.

FIRST CATALOGUE OF GRAMOPHONE CONCERT RECORDS



FOR USE ON

"MONARCH" GRAMOPHONE.



At some stage between 7th August 1901 (when it was suggested that the catalogue numbers of the new ten-inch records be prefixed with 'M') and 3rd September, a change of policy must have been made, for on that date a letter was sent from Hanover which reveals that the letters 'GC' were now being placed before the numbers. Presumably this stood for 'Gramophone Concert.' The following day another letter from Hanover also mentions the 'GC' prefix: "We have shipped you today a new Russian matrix GC22484." Clearly this GC prefix had now been finally adopted. Interestingly enough, no 1901 ten-inch record has ever been traced carrying the 'M' prefix before the catalogue number, although some of the June 1901 Russian ten-inch Berliners show very clear signs of an added GC prefix to the catalogue number.

It is not clear whether a trial marketing of these G & T ten-inch records took place during October 1901 or not. The first catalogue of Concert Records is undated, but a letter from Owen to Joseph Berliner dated 6th November 1901 gives the impression that until this time the new records had not been put upon the market:

"As you know, we have been holding back these 'Monarch' records for the want of a good catalogue, but we now have a clear 50/60 records which we think we can thoroughly recommend to the public, and we are going to make a push of this line. We trust that your facilities for getting out these large records are especially good, as during the next two or three months we are going to press the Monarchs very hard in the sales department."

We learn from a report by Joseph Berliner, London, dated 5th November 1901, that the pressing plant in Hanover manufactured 24,526 ten-inch records during October. 3,224 of them went to London, and 21,302 to Berlin. Presumably the Berlin total accounted for records going to Russia, Italy, France, and Austria, as well as Germany. On 8th November Hanover reported to London:

"We beg to inform you that we shall ship to you tomorrow about 1,500 ten-inch Concert Records. We suppose that we can deliver the balance of the two orders by the end of the week next, as we have ordered today the labels for the great part of the Concert Records."

It would seem reasonable from this to assume that the new G & T ten-inch record was launched in Britain and Europe around the end of the second week of November 1901, some six months later than originally planned. Because of this delay, and despite the warnings from Johnson that the Zonophone people were going to introduce a ten-inch record of their own, the marvellous lead handed to London by Johnson was frittered away, allowing the International Zonophone Company to pass the post and be the first to present the new ten-inch record in Europe, in September 1901 in Germany, using black and gold paper labels which later the Gramophone and Typewriter Ltd. was able to claim were an absolute copy of their own.

The second Concert list was also undated, but a letter to Hanover from Addis, the London manager, dated 27th November, clearly places it as early December 1901:

"We have now gone carefully over the following serial numbers for Concert

Do you
Realize the Difference

between a

7-INCH (in diameter) CIRCLE or DISC

and a

10-INCH (in diameter) CIRCLE?

.....
THIS is the Difference between

REGULAR RECORD

and a

CONCERT GRAMOPHONE RECORD

for our

“MONARCH” MACHINE.

← Seven inches in diameter. →

← Ten inches in diameter. →

Harrison & Sons, Printers, St. Martin's Lane, London.

The G & T obviously thought its new ten-inch record so revolutionary that it produced this leaflet illustrating to the customers the difference between 10" diameter and 7" diameter. (Of course the original leaflet is actual size).

Records, which we pass as a special case without waiting for approval of samples from you. The majority of these records are those recently made here by Mr. Dan Leno and Mr. Ben Davies, and we wish each of these pushed through quickly, and want 100 each of Mr. Dan Leno's and the one or two miscellaneous selections printed off, whilst we shall require 200 each of those made by Mr. Ben Davies to be printed off."

Collectors of the first 1901 ten-inch G & T's may be interested to learn that at least 99, recorded in St. Petersburg, Moscow, Warsaw, Tiflis, Paris, Berlin, and London, were later reissued on the dark green Zonophone label, so there is hidden treasure there for someone to find.

By the beginning of December 1901 Hanover were pressing about 2,000 ten-inch Concert Records a day. Already the market for the new records had grown so large that Owen felt compelled to write to Joseph Berliner:

"Will you kindly tell me when this capacity will be increased, to what extent, and what the real reason is that capacity cannot be increased indefinitely promptly."

The new ten-inch record was here to stay, and together with the larger twelve-inch disc introduced in 1903, was to revolutionise the recorded repertoire, and expand the artistic merit of the gramophone far beyond its simple beginnings.

London Meeting

30th JUNE 1987

KEN LOUGHLAND presented a programme under the title "Plum Pudding", and a most satisfying confection this turned out to be, although perhaps a little fattening. The ingredients were taken from the storehouse of delights which were to be found in the years before the war on HMV's Plum Label. Ken did it rather well, I thought, beginning on a fairly high-society plane, with names such as Solomon, Allesandro Valente, and Vaughan Williams constantly on his lips, and both Sibelius's brother-in-law and Anna Neagle's brother getting a look in. (One of them is Stewart Robison and the other Armas Järnefelt, but I'm blowed if I can remember which is which.) But it wasn't long before we lapsed into less formal territory and found ourselves more comfortably down market, enjoying performances by Raie da Costa, Jack Hylton, Melville Gideon, Marek Weber, Peter Dawson (of course!) and even teeth-and-trousers Norman Long. Walter Glynn's 1931 recording of "The Faery Song" from Rutland Boughton's "Immortal Hour" was a pleasure denied to me for, too many years now: I had forgotten how charmingly he treats this song, and with what clear enunciation. The evening concluded with Jack Buchanan, in "Goodnight Vienna," flitting up and down octaves with that total disregard for the rules of musicianship which only a great star can afford to display.

A. O. Leon-Hall

ARSC Conference

by JOE PENGELLY

ASSOCIATION FOR RECORDED SOUND COLLECTIONS

21st ANNUAL CONFERENCE

WASHINGTON, D.C., USA : 28-30th MAY 1987

THE Association for Recorded Sound Collections celebrated its coming of age in Washington with a three-day conference. Record size audiences heard sessions presented by such distinguished music critics as Andrew Porter of "The New Yorker" magazine and Will Crutchfield of the New York Times; "A Jazzy Morning at the Smithsonian", "The Spanish Musical Sources of Bizet's 'Carmen'", "The English Music Hall Performer and American 'Big-time' Vaudeville" - and all stops in between.

Reginald M. Jones explained how Wagner and "The Lone Ranger" became unlikely musical bedfellows; Cristobal Diaz from Puerto Rico wished "Happy Birthday to Bolero", while Celia Gomez Merritt explained how the Tango mirrored the social history of Buenos Aires and even influenced the birth rate there !

Perhaps the most disturbing session was that chaired by ARSC President, Dr. Michael Biel, on "The Copyright and Fair Use Issues in the United States." If the legal principles involved in the U.S. were to be implemented here then the importation of foreign recordings could be embargoed.

Of particular interest to this reporter were the technology sessions on the use of lasers in the replay of cylinder recordings. Only talked about at last year's conference in New York, examples of laser beam replay were played this year. Because it would seem the laser beam is undiscriminating in the signal it accepts, the required sound to be extracted is accompanied by a deal of unwanted noise arising from the condition of and damage to the groove. Even when subject to the noise limitation techniques employed to allow jet fighters to hear over their intercom, in an American phrase, the result at present is "underwhelming".

A discussion on "The Uses of Modern Technology in Restoring Classic Jazz Recordings" chaired by Dan Morganstern of Rutgers University, gave rise to perhaps the most lively session of all. Robert Parker of Australia, whose jazz recordings and record issues for the BBC have been so widely praised, contributed a tape that even further enlivened the proceedings. Parker, it seems, can never occupy the middle ground, he is either hated or revered, though certainly a recent British poll registered an overwhelming 80% in favour of what he does.

It was good, too, to hear that British wizard of record repair and restoration, John R.T. Davies, referred to as the guru in his field. Again in a British connection it warmed the heart to hear the scholarship and research of our own Frank Andrews so highly praised in all quarters.

The high regard accorded to the ARSC Conference was underlined by the involvement in, and the participation of, the Library of Congress in the U.S.A., and by the attendance of both the head of the BBC Gramophone Library and that of its Archive Department.

Your reporter presented a twenty-five minute paper on Oral History under the title "In the Beginning was the Spoken Word" and subtitled "Or it's all in the Voice." In recognition of the principle that talking about recordings must always be inferior to the recordings themselves, half the presentation was devoted to the former and the other half to the latter.

As ever, the informal get-togethers after the formal sessions were sometimes as enlightening as the sessions themselves. Scraps of overheard conversations revealed original and tantalising research going on in all quarters that could well surface at next year's conference in Toronto.

Correspondence

Roesoll 13, D-2305 Heikendorf, West Germany

I seek information to assist me in my efforts to compile a history of METROPOLE RECORDS, of the factory in Aprelevka (suburb of Moscow) where they were manufactured, and of the proprietors, MOLL, KYBARTH & CO., which was founded by my grandfather, Gottlieb Moll (1859-1926) in 1910.

The business was carried on by my father Johann Moll (1886-1927) until the Russian revolution. The factory is now in use in the Soviet Union for the manufacture of MELODIYA records.

An associated business in Germany was the Dacapo Record GmbH of Berlin, about which I would also like to know more.

In conjunction with the Metropol and Dacapo records I am also wanting information about the competing companies in Russia, such as The Gramophone Company, The Columbia Phonograph Company, Carl Lindstrom AG, The Gnom Company, The Orpheon Company, The Zonophon Company, Syrena Grand Record Company, Syrena (Warsaw), Extraphon (Kiev), Stella (Warsaw), The Pathé business of Paris and other companies in Moscow, St. Petersburg, Riga, Odessa and Warsaw.

I wish to be directed to any documentary which may be of use. I particularly wish to consult the Russian journals "The Gramophone World" (1910-1916) and "Gramophone Life" (1911-1912). Can anyone tell me where these may be seen, or photocopied, or purchased as a photograph film?

All expenses will be defrayed by me to anyone who can be of help.

Dr. Georg Moll

The Philadelphia Story

by Ted Cunningham

THE legal profession has good cause to be grateful to the talking machine, the early history of which consists largely of unmitigated litigation. Nowhere is this more true than in the land of its birth, America, where any sound-recording innovator who made an honest buck out of his particular invention lost no time in hot-footing it to the nearest lawyer to spend the money on bringing a lawsuit against somebody.

Strange to say, this obsession with the legal process, this juridical quarrelsome-ness of the early pioneers, has never been truly recognised in the few films and plays to be concerned with their careers. It was only fleetingly touched upon in the Hollywood movie about Edison, and so far as I am aware it has not been exploited elsewhere. This is a pity when one considers how dearly the public loves a courtroom drama. I believe a rich vein of golden entertainment lies untapped in these old legal battles. Any enterprising TV producer seeking a sure-fire on-going drama series could do worse than adapt "From Tinfoil to Stereo" into a number of scripts, with some good lusty sex-interest stirred in, to find a successor to "Dynasty" which would see him through to a wealthy retirement.

These reflections were prompted after a good old read of the current articles by Ruth Edge and Leonard Petts, which brought to mind the thought that it was only eighty-six years ago, on March 1st 1901, that Eldridge R. Johnson was pronounced the victor, if that is the proper word, in the court case brought against him by the wily Frank Seaman. (For the full sensational story, see pages 91-99 of the late Roland Gelatt's "Fabulous Phonograph"). Here we have a case full of the very stuff of human drama: conflict, vengeance, greed: just the thing for family viewing. For a suitable fee I am prepared to run up a scenario for any interested production company. As a sample I see it going something like this:

The courtroom hushed and tense. The homespun-suited Eldridge Johnson, square-jawed and clean-limbed, sits nervously fingering his broad-brimmed hat. Beside him a frail bespectacled foreigner struggles vainly to follow the fast-spoken English of the lawyers: he is the genius, Emile Berliner. There is a stir at the back of the court as Seaman enters with his rolling nautical gait. He is slightly the worse for drink, and quite unable to say unmitigated litigation. But he is confident of success. Mockingly he shifts his quid of tobacco from one cheek to the other and leers at his opponent.

As you can see, it is going fine already, and we haven't reached the first commercials yet. Much smart dialogue, with cries of "Objection!" and snappy retorts, will follow, until we reach the climax when judgement is given. Then

• • •

A spontaneous outbreak of cheering from the honest throats of the packed assembly. The Judge bangs his gavel unheard and unheeded. Brown Derbies are thrown into the air, and Eldridge Johnson is borne out into the Philadelphia sunlight on the shoulders of a posse of right-thinking men. Foiled at last, the villainous Seaman gives vent to a maritime oath and stumbles to the door. His path is

barred by a dour-faced Sheriff, who holds warrants for his arrest on several quite unmentionable charges . . .

It isn't just the strong characters in this case which make it such a good story. There is, too, the cliff-hanging suspense of a judgement which, in reality, was a pretty close-run thing: it was a decision which could easily have gone the other way. Well, suppose the Judge had given a different judgement on that fateful St. David's Day in 1901, and decided in favour of Seaman instead of Eldridge Johnson: it would only be necessary to re-write the scenario a little differently, bearing in mind that history always considers the winner to be the good guy, and the loser the baddie.

"I find for the Plaintiff, and award punitive costs against the Defendant!" At the Judge's words, Eldridge Johnson, exposed at last for the devious fraud we always knew him to be, snarls in frustrated rage, the blood draining from his shifty countenance. His swarthy Teutonic accomplice, the charlatan so-called inventor, Berliner, slinks from the building, discredited for ever, gutteral obscenities issuing from his slavering lips. Frank Seaman, vindicated after months of unbearable strain, stands alone in silent prayer, una furtiva lagrima rising unbidden to his down-stage eye. Betty-Lou approaches shyly. *"Hold me close, Frank..."*

So far so good. The characters are well-established; the ratings will be unusually high for a first episode, and the viewers ready to tune in weekly to the following 139 programmes. So we'd better think about what we can get to happen as the weeks pass. I know: it would make a better story if we did write it as though the judge had given the opposite decision to the one he made eighty-six years ago. We could make play with the differences which would have come about; the knock-on effects which would have been caused in the recording industry. If Eldridge Johnson had lost the case instead of winning it, would there ever have been a Victor Talking Machine Company? A Victrola? Would Emile Berliner, proprietor of The Gramophone Company but debarred from applying the word "gramophone" to his talking machine, have been forced to invent something else and call that a gramophone instead? Would great ripples of disaster have spread across the Atlantic to affect the London operations of William Barry Owen? Would you be reading these words today in the magazine of The City of London Phonograph and Zonophone Society? It is possible that "Nipper" would have been put down?

I put these questions to the best experts I could find, the two Editors of "The Hillandale News"; the one who has just hung up his green eye-shade and the new upstart: scholars and gentlemen both. Their responses were identical. Both gave me that strange look which I see increasingly nowadays on the faces of people I expound my ideas to. Then they assured me I was talking rubbish. Whatever the judge had decided that day in Philadelphia it would have had no long-term effect. The whole thing would have been patched over, and life would have gone on just the same as before.

Well. It's a shame, but it doesn't really matter. I've been thinking for some time about this idea for a series on the Romantic Travels of Fred Gaisberg and Sinkler Darby. Some mileage in that, I would have thought: girl in every recording-studio; that sort of thing. I think we're on to a winner here . . .

Record Reviews

THE BBC WIRELESS MILITARY BAND - Volume 2 (No.5 in the "Band International Vintage Series")

THE BBC Wireless Military Band conducted by B.Walton O'Donnell is the subject of the second in a series of transfers from 78 rpm records to microgroove LPs. This second volume consists, as did the first, of recordings made for the original Columbia Graphophone Company Ltd., to whom the band was exclusively under contract.

On the new album the selected programme of music is much better balanced than on the earlier one which contained five marches. Here we have only two military marches plus Charles Godfrey's transcription of Berlioz's Rakoczy March, usually known as the 'Hungarian March' when included in performances of "The Damnation of Faust." In addition there are two overtures, a Fantasia on tunes from Bizet's "Carmen", an item from the opera "Boabdil", a transcription from a piano suite, and dances by Russian and Polish composers.

The sleeve notes detail the original 78 rpm catalogue numbers, the recording dates (between January 1929 and July 1935) the issue dates, and the dates of withdrawal from the Columbia catalogue. Matrix numbers and takes used are not given.

Like the four other LPs produced in this series the sleeve of this one carries four columns of closely-printed information about the band, its conductor, the titles forming the programme, and their composers, all written by Squadron Leader E.W.J. Bevan together with the President of our own Society.

The transfer to microgroove by recording engineer Lloyd Stickells sounds to me to be almost a straight transcription, so that decisions as to filtering are left to the judgement of the listener. The album contains:

"L'Entente Cordiale" - march (Allier); "The Mill on the Rock" - Overture (Reissiger); "Carmen" Fantasia (Bizet); Hungarian Dance "From Foreign Parts" (Moszkowski); "La Tarantelle de Belphegor" (R. Albert); "Crusader" - march (B.W. O'Donnell); "The Caliph of Baghdad" Overture (Boieldieu); "The Golliwog's Cakewalk" (Debussy); "Prince Igor" - Four Dances (Borodin); "Boabdil" - Malaguena (Moszkowski); and "The Rakoczy March" (Berlioz).

The BBC Military Band was a first-class concert band. Its playing on this LP is very fine throughout; sometimes brilliant, with the woodwind featuring prominently in most items. The record costs £5.50 post paid and is obtainable from: V.Elstow, the International Military Music Society, 14 Butlin Court, Newtown Road, Little Irchester, Wellingborough, Northants. NN8 2EE

Frank Andrews

THE SILVER STARS BAND

TURN over a pile of early 78s and it's certain a copy of "Hear my Prayer" will be there; it's almost as certain that there will be the odd Regal record with The Silver Stars Band on the label, as well as the ubiquitous Black Diamonds Band on Zonophone.

Regal Records were first advertised as "The Sensation of 1914" in March of that year, and were a cheaper label subsidiary of the Columbia-Rena; they were ten-inch only then, double-sided, and cost 1s.6d. Until the Silver Stars Band was introduced to the label in September 1915, band items were provided by the pseudonymous Kings Military Band and the Regal Military Band, and the idea of pushing The Silver Stars as a house-band seems to have come from its first conductor, Albert W. Ketelbey. Ketelbey (1875-1959) was both a board-room director and musical advisor to the parent company, and had made piano and organ recordings, and was enjoying popularity through his orchestral compositions.

How the name "Silver Stars" came to be chosen is not known, although the earliest Regals are found with silver printing on red or maroon labels, but the only stars were in the grooves, the labels using crossed sceptres as a logo. Ketelbey also conducted a Silver String Band on record.

Although his name is found on the earlier Silver Stars Regals, it is often missing from the later and made-over Regal-Zonophone labels, and it is possible that other studio conductors like Clarence Raybould stepped in. In any case, Ketelbey made many Columbia acoustic and electric records of his own pieces with The Court Symphony Orchestra in the 1920s, and these creator's records are beginning to attract collectors' interest.

The Silver Stars Band never achieved the changeover from the 'G' number prefix to the 'MR' in March 1930, and after rather less than 14 years and the retirement of its founder to the Isle of Wight on the success of his many compositions, perhaps it was felt that the Band had had its day. In some of the electrical recordings it is augmented by a pipe organ in heavier passages and obviously lacked numbers, something the Black Diamonds also suffered from in a long career.

The last catalogue number allotted to the Silver Stars was G 9255 in mid-1929, but this was an American importation of two of three sides made by the famous Fillmore Band playing "The Whistler and his Dog" and "The Whistling Farmer's Boy", with Henry Fillmore's famous trained terrier giving voice in the right places.

The Vintage Light Music Society has made available in its Vintage Hour series a cassette of recordings by the Silver Stars Band of the early twenties, all conducted by Ketelbey, and the programme is as insight be heard round the bandstand of that time, with several marches, novelties, selections, and medleys of popular song hits of the day; these are the last throes of the military band playing dance music - in a year or two the Savoy Havana Band and Jack Hylton's so-called Jazz Band would open the door to a more relaxed way of playing in Great Britain.

Side One: Viscount Nelson March (Zehle - 1900); Haunting Chimes Intermezzo; Faust Selection; Bull Frog Patrol; Lilac Time Waltz; In a Chinese Temple Garden (Ketelbey-1925); 1922 Song Hits Medley (w. vocal by Wm. Thomas, tenor)
Side Two:

On the road to anywhere; Araby Waltz; A Southern Maid Sel. (Fraser-Simson); The Three Dragoon Guards March; 1920 Song Hits, including Swanee, Dardanella, Blowing Bubbles, Let the Rest of the World Go By, etc., etc.

Obtainable from V.L.M.S., [REDACTED]
Price £2.75 UK, £3.00 overseas, including postage.

George Frow

HEART RECORDS - an appeal

THE initial launching catalogue of Heart Records was alleged to contain 600 double-sided ten-inch discs and 70 twelve-inch double-sided discs. I have never seen this catalogue nor know of any existing copies. More artists were promised to supplement the 77 already in the catalogue. Billy Williams was one of them, but I have no information as to catalogue numbers nor titles for the Billy Williams discography, although I do have a good idea which titles they may have been. Can anyone assist on this point, please ?

The following four artists are known to have been on Heart Records: S. Ritter; Professor Bernardo; Mme. de Vial and Mme. von Ogu. These are artists I cannot trace to other makes of record. Can anyone tell me what type of artists they were ?

Without making a thorough search of my disc information to confirm, I believe I have only two of the Heart Records listed, both ten-inchers from the 600 originally issued. They had black and red labels.

This is a rarely-found record, so if you have any discs or have noted down any information from discs which have passed through your hands, please let me have that information. Particularly I would value the matrix numbers, which are needed to confirm that all the Heart Records were from one matrix source, which on the evidence of two discs and the list of known artists seems likely. However, the four above-mentioned artists being not known from other labels poses a puzzle which I hope you can help resolve.

If anyone has a twelve-inch Heart Record, would they please describe the label and colours used ?

All information to: Frank Andrews, [REDACTED]

Thank you.

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